

THIS WEEK AT THE + THEATRES.

matinee, "The Fatal Wedding. ******

year just ended.

The first, and, we believe, the most impressive, was "Ghosts," by Alberta. Gallatin. Who that saw the final picture, the light dying out of the boy's eyes as idiocy overcame him, and he babbled meaningless phrases about the sun, can ever forget it? And by the same token. sun, can ever forget it? And, by the same token, who would ever want to see it again? Certainly none but the most morbid. But here is the order of the plays of 1904 at the Salt Lake

the plays of Lord at theater:

Jan. 18—Alberta Gallatin in "Ghosts."

Jan. 29-30—Paul Gilmore in "The Mummy and the Humming Bird."

Feb. 4-5-6—"Way Down East."

Feb. 8-9—David Harum.

Feb. 15-16-17—Howard Kyle.

Feb. 22-23-24—"Chinese Honeymoon."

Feb. 25-26-27—Florence Roberts.

Feb. 29 and March 1-2—Charles B. Hanford.

March 3-4-5—"Silver Slipper." March 7—"Devil's Auction." March 9-10-11-12—"The Bostonians." March 14-15-16—Blanche Walsh in "Res-March 18-19-Mary Mannering in "Har-

riet's Honeymon."

March 21-22-23-Florence Roberts.

March 25-26-Denman Thompson.

March 28-29-30-Shay Opera company.

March 31 and April 1-"McFadden's

Flats."

Flats."

April 4-5-6—"Sag Harbor."

April 7-8-9-Daniel Sully.

April 15-16—A1 G. Field's Minstrels,

April 28-29-Rose Coghlan.

May 3-4—"Our New Minister."

May 5-6-7-Anna Held.

May 9-Utah State band.

May 12-The Orpheus club.

May 14-Richard Mansfield.

May 14-Richard Mansfield.

May 16-11-The Press club "Ham" show.

May 23-24-25—Maude Adams.

June 2-3-4—E. H. Sothern in "The Proud Prince."

July 8-9-10-Ethel Barrymore in "Cousing

July 8-3-10—Ethel Barrymore in Cousin Kate."

Aug. 29—Nannie Tout.
Sept. 1-2-3—Kyrle Bellew.
Sept. 5-6-7—Henry Miller.
Sept. 15-16-17—"Wizard of Oz."
Sept. 29-21—Ralph Stuart.
Sept. 28-27—"The Tenderfoot."
Sept. 28-30 and Oct. 1—Frank Daniels in "The Office Boy."
Third Week—Florence Roberts.
Oct. 11-12—Haverly's Minstrels.
Oct. 13-14-15—"The County Chairman."
Oct. 17-18-19—Warde and Kidder in "Salammbo."

Salammbo mmbo. 21-22—"Pretty Peggy." . 17-18-19—Maxine Elliott in "Her

wn Way."
Nov. 22-"Glittering Gloria."
Nov. 22-4"San Toy."
Nov. 25-26-"Chinese Honeymoon."
Twenty-eighth Week-Florence Roberts.
Dec. 5-Symphony Orchestra.
Dec. 6-7-"Who's Brown?"
Dec. 6-10 "The Runaways." Dec. 9-10—"The Runaways."

Twelfth Week—White Whittlesey,
Dec. 22-23-24—"Sultan of Suiu."

Dec. 30-31—"Princess Chic."

Our old friend Frederick Warde comes back to us this week for an engagement, that is to include five per-

gagement that is to include five per-formances. He and Miss Kathryn Kid-der open with a special matinee tomorrow in "Winter's Tale." The same Shakspearean comedy will be presented tomorrow night and Tuesday night. The bill for the matinee Wednesday and Wednesday evening will be "S and Wednesday evening will be "Sa-lammbo." We don't care so much for "Salammbo," but most of us are look-ing forward to Shakspeare with pleas-

The feature at the Utahna theater this week will be the presentation of "The Two Orphans," in which Misses for no other reason than to lesse for no other reason than to lesse the things of the thing Edith and Ruby Lindsay, daughters of the veteran John S. Lindsay, will be co-stars. Miss Edith takes the part of Louise and Miss Ruby appears as Henriette. Their many friends in Salt Lake will surely turn out in force to greet them.

The Christmas number of The Dra-matic Mirror is out and, as usual, it is so far ahead of all the other Christmas numbers that comparisons are impossible. The Mirror is and has been for years the only theatrical publication worthy of the name. Under the able management of Harrison Grey Fiske it has become a power, and deservedly so, for it has always been clean and honest and independent. May its shadow cover more ground. May its shadow cover more ground that the shadow cover more ground t its shadow cover more ground every

At the Grand this week will be "The At the Grand this week will be "The Sidewalks of New York" and "The Fatal Wedding." The first named play is and devour, ne writes: "there is more scheduled for a special matinee tomorrow and a final performance tomorrow and a final performance tomorrow." "The Fatal Wedding" Tuesday evening and runs through Wednesday night, with the usual Wednesday matinee. The remainder of the week the Grand will be in darkness.

STORIES ABOUT PLAYERS.

It really is not going too far to say that in the success of "Leah Kleschna" that in the success of "Leah Kleschna" in New York—a success in which Mrs. Fiske and her company have shared honors as full as they were unexpected—a new era in stock company productions has been astablished. It has brought the Fiske company and the Fiske purpose honestly and effectively before the public, and in that accomplishment it has established a standard in excellence that will be felt the country over.

"Truly. It is much to please an intelligent New York audience. The real brains, force, and dominating enterprise of New York compose an aggregate of power and brilliancy, and to win its adherence is a goal for which one may well fight many campaigns. "By intelligent audience. The real brains, force, and dominating enterprise of New York compose an aggregate of power and brilliancy, and to win its adherence is a goal for which one may well fight many campaigns. "By intelligent New York audience. The real brains, force, and dominating enterprise of New York compose an aggregate of power and brilliancy, and to win its adherence is a goal for which one may well fight many campaigns. "By intelligent New York audience. The real brains, force, and dominating enterprise of New York compose an aggregate of power and brilliancy, and to win its adherence is a goal for which one may well fight many campaigns. "By intelligent New York audience. The real brains, force, and dominating enterprise of New York compose an aggregate of power and brilliancy, and to win its adherence is a goal for which one may well fight many campaigns.

"I do not think that the best interests of either art, the public, the manager, or the actor can be served by a star confining himself or herself to play with half a dozen strong characterizations in it should be a better play than it would be had it but one. "I do not believe it is good judgment from any point of view to reject a play simply because one role does not dominate the whole work and throw other roles in the background."

"I do not think that the best interests of the life around them they has gone into the classical repertoire."

"I do not believe it is good judgment of men and women who love the dignished and scholarly upon the stage, and whose verdicts are influenced neither by critics nor the froth of Broadway. New York's tendict is a most moment of the realistic school, is violently opposed to that manner of play. His argument against the ultra-modern school is well put, if not well grounded. "The so-called realistic drama is based on the faliacy that to get to the tous thing to any artist; yet I cannot accept it as final as handed down by the critics, for my public says other-

"Do you contemplate subordinating wise, and my daily mail is full of fuel yourself in other plays in the future as you have in 'Leah Kleschna'?" washed my way, and, if I do say it, tri-

THEATRES.

SALT LAKE THEATRE.

Special matinee tomorrow, and tomorrow and Tuesday evenings, Frederick Warde and Kathryn Kidder in "Winter's tevening, Mr. Warde and Miss tomorrow and tomorrow evening, "The Sidewalks of New tomorrow evening, "The Sidewalks of N

day evenings and Wednesday + light on them alone the play will be a matinee, "The Fatal Wedding." + failure?"

ONLY a part of the dramatic year epded yesterday, but certain it is 1904's last play has been presented. When the curtain fell on the last act of "The Princess Chic" in the Salt Lake theater last night the final production of the year in that house was over. At the Grand the old year died with "Sidewalks of New York" holding the boards. Many plays were seen in the Salt Lake theater during the year just ended.

"All I know is that I realize that the Comedie Francaise was made the great factor it has been in dramatic art by this principle alone. It is the secret of the Comedie Francaise was made the great factor it has been in dramatic art by this principle alone. It is the secret of the Comedie Francaise was made the great factor it has been in dramatic art by this principle alone. It is the secret of the Comedie Francaise was made the great factor it has been in dramatic art by this principle alone. It is the secret of the Comedie Francaise was made the great factor it has been in dramatic art by this principle alone. It is the secret of the Comedie Francaise was made the great factor it has been in dramatic art by this principle alone. It is the secret of the Comedie Francaise was made the great factor it has been in dramatic art by this principle alone. It is the secret of the Comedie Francaise was made the great factor it has been in dramatic art by this principle alone. It is the secret of the Comedie Francaise was made the great factor it has been in dramatic art by this principle alone. It is the secret of the Comedie Francaise was made the great factor it has been in dramatic art by this principle alone. It is the secret of the Comedie Francaise was made the great factor it has been in dramatic art by this principle alone. It is the secret of the Comedie Francaise was made the great factor it has been in dramatic art by this principle alone. It is the secret of the Comedie Francaise was made the great factor it has been in dramatic art by this principle alone. It is the secret of the Comedie Francaise wa "All I know is that I realize that the

"Don't you believe in the star system or in star part plays at all?"

"Indeed, I do not mean to say that. As to star part plays, there can be nothing said against them when they are the result of circumstances, and when the story of the play demands that one character shall overshadow all the others. It is the striving to make a false condition of this nature that I a false condition of this nature that I deplore. I would no more accept a play simply because it had a star part than would reject one because it did not."
"You are your own stage director,
oo. are you not?"
"Yes, I am my own stage manager,

or director, as you please to call it, always with the guiding advice of Mr. Fiske, and with, of course, the help of the actors. Competent actors need very little directing. They realize what the situations are without having them availabled, and usually ariginate their explained, and usually originate their own 'business,' and I am always glad to have them give me suggestions or

"This work in a theatre I enjoy very much, but there are times in rehearsing a play when one's patience is severely tried. I mean when one is so unfortunate as to be associated with an actor who is not competent.
"Does it not tax your time pretty severely to be the leading actor of a company and producer as well?"
"The coverely of teaching actor of a company and producer as well?"

"Too severely altogether when Mr. Fiske is absent. Perhaps that is one reason why I am so willing to play small parts. In fact, I contemplate staying entirely out of the cast in some of the productions and devoting my time to the work here in this room. It is a line of labor that I enjoy, more than I do acting."

"Of course, you do not expect to do anything of that sort this season, right on top of the great success of 'Leah

"No: that's only a dream of the future, an ideal existence I am planning, when I shall act only when I feel like it and where the part absolutely fits me, and busy myself other times with the art of molding the production into the best shape I can for presentation. While nothing of the sort can very well happen this season, I do hope to give some special matinees of plays in which I will not act, but give the various leading members of the com-pany opportunities to display their pany opportunities to display their talents individually, in plays specially selected for each one."

selected for each one."
"The success of 'Leah' has probably strengthened your faith in the ability of American authors more than "Why shouldn't it? We do not look

for a market anywhere except from Americans, and we have never found Americans, and we have never found trouble in getting plays here at home. I do not follow the London stage at all. I don't know what is going on there, as I have no idea of getting plays from that source."

"Why do you think so many English plays are brought to this country?"

"Simply as a convenience to the you

"Simply as a convenience to the pro-"Salammbo," but most of us are looking forward to Shakspeare with pleasurable anticipation. Mr. Warde and Miss Kidder will doubtless play to a big business. for a moment that the New York pro-ducers bring over foreign plays by the ship load because they cannot get them risk and save themselves trouble. * * *

Miss Nance O'Neill har made her reply. Miss O'Neill has also reasoned why. And, in addition, Miss O'Neill does not conserve it as her duty to do then to die. She will return to Broadway, New York, she says, and keep returning antil the villainous critics who told her she was not a great tragedienne are convinced—if not of her art at least of her persistency. She believes that she has been the victim of an unjust assault: that her reviewers

Note her interviewer's—(he is a sym-pathetic soul of the Telegraph's staff)— note his description of the actress when she spoke of ignoring the snarls of critics in favor of the verdict of the audiences.
"The voice is feline, with the purr of

she laughs and exclaims:

she laughs and exclaims:

"But the public first. Always the public first. If the critics do not care for my work I am sorry; but I shall return to New York; I shall come again and again, and yet again, and I will aim at the nighest, and if I fail I shall have had a noble ambition, and that is something. Truly. It is much to please an in-

tions has been astablished. It has brought the Fiske company and the Fiske purpose honestly and effectively before the public, and in that accomplishment it has established a standard in excellence that will be feit the country over.

Recently Mrs. Fiske was asked how she came to select a play which was not in the accepted sense a "star" play, but one that had many strong characters. And she replied very frankly and very quickly:

"I do not think that the best interests of either art, the public, the man-

indispensable qualities of a woman who Vaudeville audie

To paint the theme in which an acrea story lices:

Ho! give us, then, the merry fiddle's laughing call;

With here and there a cello's sad, sweet cry, to claim

The echo of an answering chord which lies in all

Who watch the actors in this little play. Its aim?

A smile—a tear—once more a smile—a happy one—

A thought of those who act it—and the A thought of those who act it—and the found an interesting description of a visit which she paid to Dr. Ibsen in the little play is a smile—a tear—once more a smile—a happy one—

A thought of those who act it—and the little play is a smile—a tear—once more a smile—a happy one—

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A thought of those who act it—and the little play is a writer who has met and talked with many celebrities, has included many of her experiences in book form, and they are issued for the holidays. The subjects embrace the more famous of the foreign players and writers, and among the accounts is found an interesting description of a visit which she paid to Dr. Ibsen in little play is a least once a year. They must once it has a least once a year. They must once it has a least once a year. They must once it has a least once a year. They must once it has a least once a year. They must once it has a least once a year. They must once it has a least once a year. They must once it has a least once a year. They must once it has a least once a

to win the heart of the duke:

A wood nymph lived in an old oak tree
On a river's bank, in a forest fair.
And once on a time she chanced to see
A river god in the waters there.
She thrilled as she looked on his noble
face.
Her love she voiced in a joyous song.
And he was enraptured with her grace
And worshipped her from the reeds
among.
Poor little nymph in her old oak tree.
Poor river god in the crystal wave.
He would have joyed in the wood to be,
And she in the water cool to lave.
Poor wood nymph, and the river god,
too, What could they do? What could they

Her love to him did she sweetly rive.
His passion for her was plain to see,
But only in water could he live,
And she in the heart of an old oak tree.
So she pined and pined, with many a sigh,
And her heart ached so with each passling day,
That the oak tree, pitying her, did die,
And thus the wood nymph passed away.
Poor little god in the crystal wave.
Poor little god in the crystal wave.
He would have joyed in the wood to be,
And she in the water cool to lave.
Poor wood nymph, and river rod, too.
What could they do? What could they
do?

The appearance of Edward Terry at the Princess theatre, New York, Dec. 24 was the first appearance of this famous English comedian on this side of the water. At a farewell banquet tendered him by the Duke of Abercon and a party of eight friends just before his departure for America, Mr. Terry made a farewell speech. Mr. Terry declared that he never could quite understand why he had waited so long to visit the United States. He told how he had been received where he made his first visit to South Africa. The first friend he met there was a man in the custom house. "Good morning. Mr. Terry," said the man. "Do you know me," asked the actor? "Know you," said the customs man; "Why, bless you, I played with you twenty-five years ago. You have nothing to declare, of course." "Then," adds Mr. Terry, "he chalked my baggage, and dashed on, to make, I doubt not, a more careful examination of somebody cise's baggage." mous English comedian on this side of

While the "Chinese Honeymoon" was enthal, who 's Sam Schubert's representative with the company, and offered him for sale a silk shawl, which, if what the seller claimed was true, would be quite uniq 12, to say the least. The shawl was 63x72 inches in size, with silk fringe fifteen inches long and contained a beautiful design. It was claimed for this wonderful article that it contained 3,500,000 stitches; that it had been made by seven Chinese women.

PRESS AGENTS' PROMISE.

The legitimate drama will have a hearing at the Salt Lake theatre Monday, when the Frederick Warde and Kathryn Kidler company will present Kathryn Kidler company will present "The Fatal Scar" begins its engage-wagenhal's and Kemper's elaborate ment at the Grand theater January 9,

plays might as well plant roses hashes bottom up to order that the flowers might be buried that the usity roots left in view. They ighow the beautiful and an extensive of subjects does not go to the morganist of subjects does not go to the morganist that the can hardly set hersel to say in the ordering that the can hardly set hersel to say in the plays the construction of subjects does not go to the morganist that the plays the construction of subjects does not go to the morganist that the plays the construction of subjects does not go to the morganist that the plays the construction of subjects does not go to the morganist that the plays the construction of subjects does not go to the morganist that the plays the construction of subjects does not go to the morganist that the plays the construction of subjects does not go to the morganist that the plays the construction of subjects does not go to the morganist that the plays the construction of the con

of carriage, make him an incomparable actor for particular roles. Experience and a lofty and intelligent respect for his art have made him conspicuous as the possessor of that combination of physical and mental power which is so rare and so irresistible. In voice, figure and countenance he is magnificently adapted to the portrayal of those stage creations which will live so long as human impulse and passion maintain their mysterious fascination.

The programme of Held's band for tonight is as follows:

Baritone solo, "Evening Star", Wagner Mr. Charles Stalter.
Clarinet solo, Grand Polonaise "Mignon", Amb. Thomas
Caprices. Mr. W. E. Sims.

(a) "Enchantment" Dendix
(b) "Ky-Issis" O'Hare
Symphunny No. 2 (comic) Dalbey
Soprano solo, selected Delication of the Princess
Popular selection from "The Princess Chic" Julian Edward

Probably no play produced in the last decade has achieved the success as has "The Fatal Wedding," and produced by Sullivan, Harris & Woods, which will be the attraction at the irand theater on Tuesday and Wedesday and matinee Wednesday at 2:30 nesday and matinee Wednesday at 2:30 p.m. So instant and emphatic was the verdict of the great New York critics and public when the play was first produced in the metropolis that the good repute of "The Fatal Wedding" quickly spread over the country and its management had, perforce, to decline much of the yery fine time offered them by the leading theaters of the country. At this time this successthe country. At this time this successful play is being produced and has been translated into the language of both France and Germany. And its success has not as yet reached high-water mark. One of the most strik-ing, and probably the most interesting character in the play is that of an 8-year-old child, "Jessie," who is known as "The Little Mother." So difplaying in San Francisco recently a native of the Orient approached J. J. Rosenthal, who a Sam Schubert's represensulting are its requirements that Sullivan, Harris & Woods have been obliged to secure the services of two children phenomenous to interpret it.

neal. to any community: so many entertain-e it ments of questionable form are thrust been made by seven Chinese women, who labored four years to complete it for the empress of China 150 years ago. The Chinaman claimed that the only duplicate known to be inexistence was in the famous collection of the Royal House of England. The Chinaman 18ked the modest price of \$25,000 for it, whereupon Mr. Rosenthal informed him that he was sorry that could not use it. falls on the heroine reminds one of the line. "the trail of the serpent is over all." The beautiful touching denou-ment, however, bears its lesson— "Wait." The author has struck many true notes in this play, and the well-chosen cast blend their harmonies with fine effects.

production of William Shapespeare's 10 and 11, matinee Wednesday at 3 p. comedy, "The Winter's Tale." The m., and Frank James of the James play has not been attempted but once in this country since Miss Mary Antraction.



FREDERICK WARDE



KATHRYN KIDDER, in "A Winter's Tale."

Sunday Telegraph, that I speak neither in a foreign tongue nor in English with a dialect, and that I am under 30 years of age, unsoiled of the divorce court and incapable of being a mother to my rivals.

"To be young and unsensational and without a retinue—that is, indeed, to be guilty. I am sorry, but I can't help

George Bernard Shaw spoke to the students of Beerbohm Tree's dramatic

"I presume you are all students, without consent of your parents," said G. B. S.., "and I must tell you that I lecture on this subject—'Elementary Economics for Actors'—simply because no one else will."

And then he apprehensive the following the consense of the complexity of the c And then he emphasized the follow-

ng points:
"The salary of an actor should not be made a personal matter. The salary for a particular part is not what you think you are worth, but is exactly what the syndicate cannot get another actor to play the part for. The class of stage work you do does not affect your salary. Take an actor, for instane, playing in 'Euripides,' Should he claim a higher salary than Mr. Ar-Should

classical work? You must always re-member that from the nature of his engagements an actor is a casual la-"I have many great friends on the

thur Roberts because he is engaged in

stage, but none of them will have anything to do with my plays.

"Years ago I produced a piece that played to \$125 every night. Never more, never less. I believe it would have run from then till now playing to \$125 every night. The cost of keeping it going, however, was a hindrance as the expenses were \$400 a performance. I calculate that the seaso showed a loss of 20,000 per cent.

Recently I had a play produced in Vienna, and when at the end of three weeks I sent a telegram to know what had become of it, I got the reply: 'It

world in America. bored one minute, and they'll let you! The girl ushered me along a passage at know when you are boring them. Could the end of which was the great man's study. He rose, warmly shook me by the hand, and, finding I spoke Germenitentially, to the critics, through the

not professional motives, they all said, 'Take the money!' And I'm taking it. "After all, what's the difference? I After all, what's the difference? I shouldn't be a bit more cheated if I were being starred at the Columbia in 'Her Only Way' (sic) or some other popular play of the usual line, and everybody should say, 'Don't she wear beautiful gowns, and isn't she just lovely in that part.' No, I should know that it was all on the company player. that it was all on the same plane-that it was just for the money one could get out of it.

students of Beerbohm Tree's dramatic school in London the other day. That the students gained anything more than a half hour's entertainment from the unusual show is unlikely, but they enjoyed that at least.

"I presume you are all students, without consent of your parents," said and their conditions for starring an actor. She wanted to be starred. Frohman refused—said while she was a good leading warms exhabited. good leading woman, she had none of the qualities necessary for a star. After all, these men can only pass upon what appeals to them-can only judge

the public's taste by their own.
"She went out, got "The Christian, and has had a most wonderful success." She is now earning all kinds of money and incidentally making the syndicate sick. They would like to make as good, if only with one or two of their stars. "But what's in it? I've often thought

ow darn lucky Allen was to get that play and be assured of success in it year after year. A play like that is such a beautiful buffer. All the nice little matinee girls come out and say, 'Isn't Miss Allen just too sweet for anything!'
"Yet Viola Allen today, off the stage,

is not the same woman she used to be. She is subdued, depressed—seems to lack interest in everything. Take Annie Russell-I met her last in Boston. I hoped that now, with all her brilliant success, at the head of a first rate company, in a good play, An-nie would have cheered up and thrown away her old woe-begone expression. Not a bit of it. I chaffed her.

"'Empty, Mary, it's all empty. I'd give it all up in a minute for a little home and the love of a good husband." 'Wasn't she contemplating it then?"

I suggested. Yes, she married young Oswald Yorke soon after. It's strange, isn't it, with all their experiences, how"-and

interjected.

municative. "Ibsen's writing table, which is placed

"Ibsen's writing table, which is placed in the window so that the dramatist may look out upon the street, was strewn with letters, all the envelopes of which had been neatly cut, for he is 'faddy' and tidy almost to the point of old maidism. He has no secretary. It worries him to dictate, and consequently allcommunications requiring answers have to be written by the doctor himself. His calligraphy is of the neatest, His calligraphy is of the neatest, self. His calligraphy is of the neatest, smallest, roundest imaginable. The signature is almost like a schoolboy's or rather like that what a schoolboy's is supposed to be, it is so carefully lettered.

"On the table beside the inkstand was a small tray. Its contents were extra-ordinary—little wooden carved Swiss bears, a diminutive black devil, small cats, dogs, and rabbits, all made of copper, one of which was playing a "'What are those funny little things?" I ventured to ask.

'I never write a single line of any of my dramas unless that tray and its occupants are before me on the table. I could not write without them. It may seem strange—perhaps it is—but I cannot write without them," he repeated,
"Why, I use them is my own secret."
And he laughed quietly.
"Are these small toys, these fetiches,

and their strange fascination, the origin of those much discussed dolls in 'The Master Builder'? Who can tell? They are Ibsen's secret."

There is a reminiscence ner's association with Edwin Booth that will bear repetition, having not been repeated for several seasons. It concerns an accident that came near recerns an accident that came near resulting in the serious injury of Mr. Booth, and Mr. Skinner declares it to be the most dramatic moment in all his footlight career.

"It was in the fall of 1889, and I was playing the leads" with P.

"It was in the fall of 1889, and I was playing the 'leads' with Edwin Booth and Mme. Helena Modjeska," relates the actor. "We were playing 'Macbeth.' Mr. Booth impersonating the King and I Macduff. You remember the scene in the last act, where Macduff rushes on, crying to the King. "Turn, hell hound, turn!" and forces him to the combat. The great tragedian had been growing weaker and weaker that cen Yorke soon after. It's strange, isn't it, with all their experiences, how"—and Miss Shaw lauched off into some delicious gossip.

"There's Carter—Leslie Carter. I wouldn't be that poor woman for a thousand a night."

"Oh. Belasco is sweatshop labor," I held up his sword, but as the two weapons struck mire broke three two interjected.

"Yes, take the actress under the present system of season after season in the same silly play, and you'll find the poor thing overcome with a deadly circle of iron the play would certainly